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and Statues, Old Paff's Gallery, John Vanderlyn's Panoramas in the Rotunda, The Old Sketch Club, or The XXI, The International Art Union, The Düsseldorf Gallery, The Crystal Palace Exhibition, and The Metropolitan Fair Picture Gallery. Each of these episodes, varied as they are in character and importance, is a sign of the times, and as such is significant.

#### THE TOLEDO MUSEUM OF ART

THE following account of the Toledo Museum is taken from the preface to the catalogue of an exhibition opened January 17th, at the inauguration of a new building dedicated to the public at that time with appropriate ceremonies and the greatest enthusiasm.

"Ten years ago, one hundred and twenty men each subscribed ten dollars annually for the purpose of starting The Toledo Museum of Art, little thinking at the time that their small beginning would advance steadily to such glorious fruition. At first a large, old-fashioned residence was rented, the upper floors of which were converted into galleries for the showing of transient exhibits, there being then no permanent collection. Mr. Edward Drummond Libbey was elected president. Mr. Almon C. Whiting, the first director, was succeeded two years later by Mr. George W. Stevens. What the museum lacked in the way of collections, however, was made up in other directions. Good temporary exhibits were hung; clubs were organized among the rich and among the poor for the study of art history; free drawing and life classes were conducted; talks were given daily, and thrice daily, in the galleries; girls from the shops were invited to the museum; noon-day talks were given in the factories and the workers were brought to the galleries; close relations were established between the museum and the public schools, including daily talks to the children in the galleries and occasional exhibits of their school work. Museum activities were carried into the stores, the shops and the factories; into the churches, the public schools and the Sunday schools. Nothing

was left undone toward establishing closer relation between the people and the museum. Interest increased rapidly; the permanent collection received many additions and the old building soon became far too small for its manifold activities. Such were the modest beginnings from which sprung the splendid institution now opened to the public.

"The present building, designed by Architects Green and Wicks of Buffalo, and H. W. Wachter of Toledo, is of white marble, the style being Greek Ionic of the Periclean period. It has a frontage of two hundred feet, and is located in the heart of the residential part of Toledo, in a grove of splendid forest oaks. Before the building extends a broad terrace of granite and marble, three hundred feet wide and two hundred feet deep, which includes a large fountain and pool. This terrace leads to the entrance of the main floor, which contains the sculpture court, twelve large exhibition galleries, a free art reference library capable of housing five thousand volumes, the business offices and the hemicycle or auditorium, which will seat four hundred people. The main entrance court, sixty-six by forty-four feet in size, is constructed of Indiana limestone, and is supported by eighteen monolithic columns. The main painting galleries are forty by sixty-two feet. In every particular the building is absolutely fire-proof. In addition to the main floor, there is hidden by the terrace a ground floor containing eight large exhibition rooms, together with club rooms, workshops and rooms for receiving, packing and storing.

"The building and grounds represent an expenditure of \$400,000, one-half of which amount was the gift of the president, Mr. Edward Drummond Libbey; the other half was raised by popular subscription in sums ranging from ten cents to fifteen thousand dollars. All classes of citizens contributed: merchants, bankers, school children, members of women's clubs, artists, students and the men and women of the factories. It is, in short, an institution of the people erected and maintained by them without municipal aid. It is finally opened absolutely free from debt, and is supported

by twelve hundred members, paying annual dues of amounts varying according to membership classification."

This account concludes with a statement which we quote because it sums up in a few words an achievement full of vital interest to all who have at heart the welfare of museums. The work accomplished by the Trustees of the Toledo Museum and by Mr. George W. Stevens, its Director, is remarkable.

"Such, in brief, is the story of The

Toledo Museum of Art. It is a story full of interest to other communities desiring to possess such an institution, inasmuch as it was started without the incentive of a bequest, without a fund of any kind, and without municipal aid. It is an achievement of which Toledans can well feel proud, and one which should encourage other cities to do likewise, to the end that throughout our prosperous country the uplifting influence of the Fine Arts may be carried into the homes and hearts of the people."

### JAPANESE COLOR PRINTS



TORII  
KIYOMITSU  
THE  
ACTOR BANDO  
HIKOSABURO

THE importance of the color prints designed by the Japanese artists of the Ukiyoé, or so-called Popular School, has long been recognized by a small but enthusiastic and steadily widening group of collectors. The general public, however, has had little opportunity of becoming familiar with the merit of these works. It is a pleasure, therefore, to announce the acquisition by the Museum, from the collection formed by the late Francis Lathrop of this city, of a hundred and sixty Ukiyoé prints, comprising characteristic works by all of the more eminent designers save four. Twenty-seven artists are represented, several of them by a single print only, and others by but two or three; and with the exception of Hiroshige, the largest number by one man is fifteen. From this enumeration it will be apparent that the selection embraces only a small part of what would be required for a comprehensive exhibit either of the school as a whole, or of the work of any

individual artist. It does, however, constitute the nucleus of a collection and among the one hundred and sixty prints are a number of exceptional rarity and beauty and others that are historically important. About fifty of these are now exhibited temporarily in Gallery 25.

Especially rare and highly prized by collectors and connoisseurs are the large sumi-yé, or ink prints by the pioneer artists of the school. Many of these prints were colored by hand. At first the predominant pigment used was tan (red lead), and from this the prints so colored were known as tan-yé. A little later a different color scheme came into vogue. For the tan, a fugitive but very beautiful red pigment known as beni was substituted; yellows and olives became the principal colors, and thin urushi (lac) was mixed with the pigments to give them brilliancy; while to heighten the effect still further, bronze powder was blown upon the paint while it was wet. These prints were known as urushi-yé or lacquer prints.

The Museum is fortunate in having secured several fine examples of these primitive works. By Hishikawa Moronobu, one of the greatest of the Ukiyoé masters, and the first one to make designs for wood block printing, there are three sumi-yé, one of which is unusually large and dates back to about 1675 or 1680. All three are in fine condition. Another of the early masters was Kiyonobu, the founder of the Torii line. He is represented by one large hand-colored print which was pub-